LONDON SYMPHONY ORCHESTRA

QUEEN'S HALL, W.
(Sole Lessees Messrs. Chappell & Co., Ltd.)

9th November, 1908.

Conductor
Dr. Hans Richter.

Analytical Programme by F. Gilbert Webb.

Price 6d.

S. James Brown

QUEEN'S HALL, LANGHAM PLACE, W.

Sole Lessees Messrs. CHAPPELL & CO., Ltd.

. . THE . .

LONDON SYMPHONY ORCHESTRA

(FIFTH SERIES—SEASON 1908-9).

. . SECOND . .

SYMPHONY CONCERT

Monday Evening, November 9th, 1908,

AT 8 O'CLOCK.

CONDUCTOR:

Dr. HANS RICHTER.

PRINCIPAL VIOLIN:

MR. ARTHUR W. PAYNE.

London Symphony Orchestra,

LIMITED.

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T. Morrison (*Sub-Principal*)
F. Bartlett
J. Breeden
E. Carwardine
R. Gray
E. Lardner
Philip Lewis
E. A. Maney
H. Ralph
W. H. Reed
H. W. Reeves
Ellis Roberts
T. Stier
W. Sutton
J. Taube

SECOND VIOLINS.
W. H. Eayres (*Principal*)
W. A. Brennan
E. E. Halfpenny
E. H. Hann
W. Hann
C. Hayes
T. A. Kelley
H. E. Meier
C. Newton
C. Parker
J. Ricketts
A. Solomon
F. Stewart
Wallace Sutcliffe
E. R. Wilby
Charles J. Woodhouse

VIOLAS.
A. Hobday (*Principal*)
V. Addison
J. Ansell
A. Ballin
J. Cruft
C. Dorling
A. Dyson
H. Goom
T. Lawrence
A. McLaughlin
A. Wright
E. Yonge

VIOLONCELLOS.
B. P. Parker (*Principal*)
J. Callcott
J. Carrodus
C. A. Crabb
J. Field
C. Goodhead
J. E. Hambleton
T. Hill
W. Hobday
A. Maney
R. Purcell-Jones
R. V. Tabb

DOUBLE-BASSES.
C. Winterbottom (*Principal*)
E. Carrodus
F. Clement
C. Hobday
C. Stewart
W. H. Stewart
W. R. Streather
W. A. Sutch
W. Silvester
E. W. Whitmore

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D. S. Wood
H. W. Hollis
J. Wilcocke
G. Slight

PICCOLO.
J. Wilcocke

OBOES.
W. M. Malsch
E. Davies
E. Horton

COR ANGLAIS.
J. L. Fonteyne

CLARINETS.
M. Gomez
G. W. Anderson
O. Hill

BASS CLARINET.
A. Augarde

BASSOONS.
E. F. James } (*Principals*)
T. E. Wotton }
E. W. Hinchliff
A. Alexandra

CONTRA-BASSOON.
J. Groves

HORNS.
A. Borsdorf (*1st Principal*)
H. Van Dermeerschen
T. R. Busby (*2nd Principal*)
A. E. Brain

TRUMPETS.
J. Solomon
F. G. James
Maurice Lee
S. Moxon

BASS TRUMPET.
A. E. Matt

TROMBONES.
C. Hadfield
E. Atherley
R. Evans

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PROGRAMME.

OVERTURE - - Tragic - - *Brahms*

VIOLIN CONCERTO in G minor (Op. 26) - - *Max Bruch*

Solo Violin—MISS KATHLEEN PARLOW.

PRELUDE AND LIEBESTOD (*Tristan und Isolde*) - *Wagner*

VIOLIN SOLOS (*a*) Sérénade Mélancolique - *Tchaikovsky*
(*b*) Moto Perpetuo - - *Paganini*

MISS KATHLEEN PARLOW.

SYMPHONY No. 7, in A - - - - *Beethoven*

CONDUCTOR:

Dr. HANS RICHTER.

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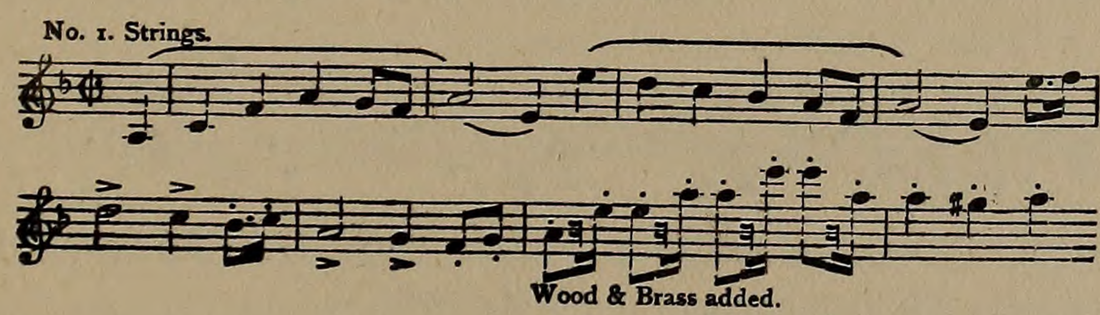
PROGRAMME.

Notes by F. GILBERT WEBB.

Tragic Overture in D minor (Op. 81) - *Brahms* (1833-97)

Since the title of this work was given by the composer, it may be presumed that Brahms had some story of misfortune in his mind as he wrote, or that he sought to express the emotions which permeate serious Greek plays. The greatest tragedies are spiritual. A wrecked mind is a more awful catastrophe than a destroyed body, and consequently the greatest plays deal with the mental effect of evil, and are studies of complex thought, as Shakespeare's "Hamlet." It is in this vein that Brahms has written the "Tragic Overture." The thematic material is involved in character, and its treatment and development are full of subtleties.

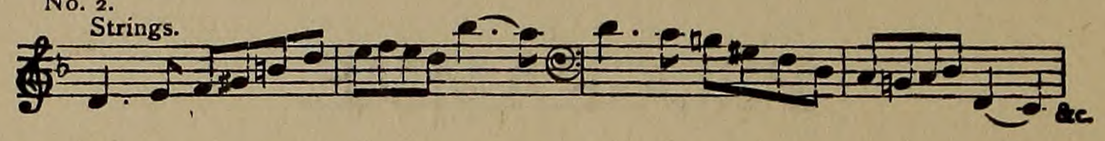
Although following accepted laws of form, there are four themes which go to make up the first subject-matter. Of these the most important is that announced, after two emphatic chords at the opening, by the strings—



The muttered *sotto voce* entrance of the instruments, combined with the rapid *crescendo*, is peculiarly suggestive of portentous events, and the vigorous writing which ensues seems to scent

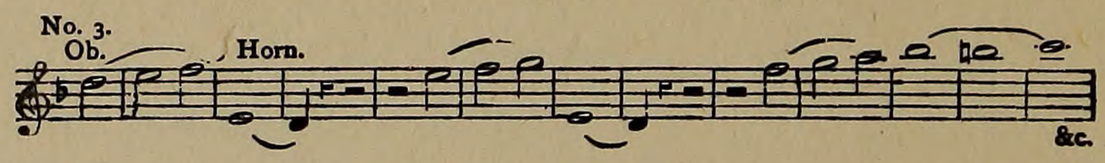
the pending struggle. After the theme has been repeated there comes a phrase—

No. 2.



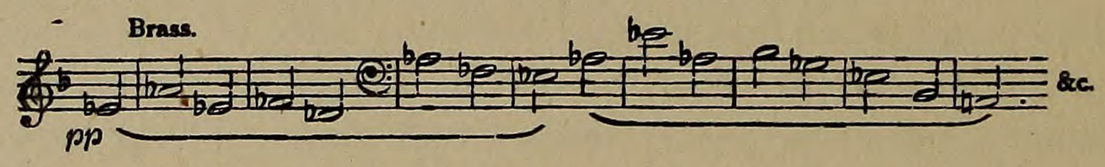
the third and fourth bars of which, it will be noticed, are an inversion of the first two. Some masterly development of No. 1 succeeds and leads to an episode, features of which are—

No. 3.



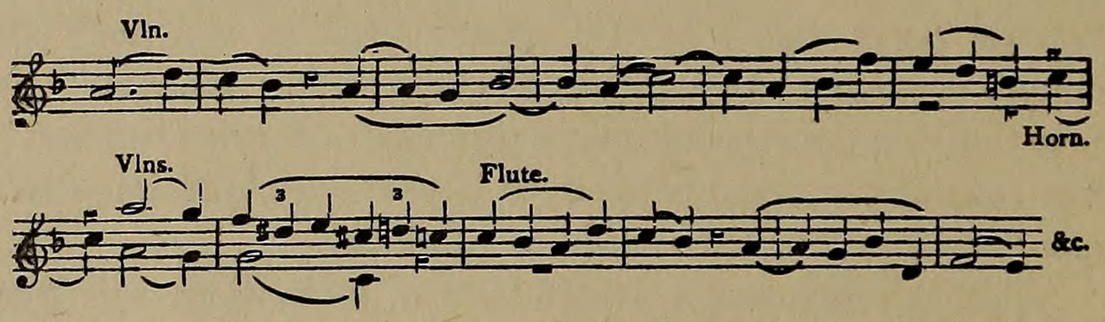
and a mysterious passage for the brass accompanied by soft pulsating chords from the strings—

No. 4.



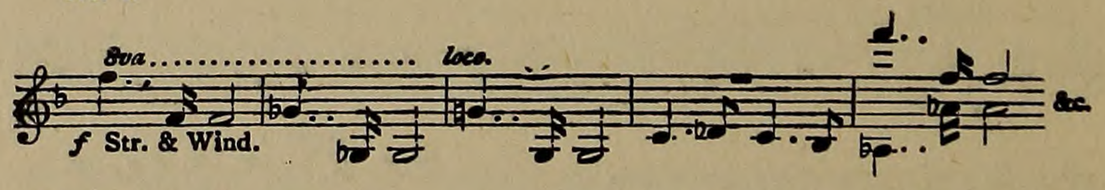
This prepares the way for the second subject—

No. 5.



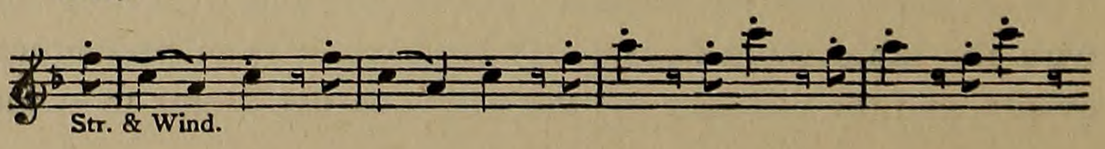
which appears to come as a spirit of gentle consolation. Its pleading tenderness prevails for some time, but ultimately storm and stress return with—

No. 6.



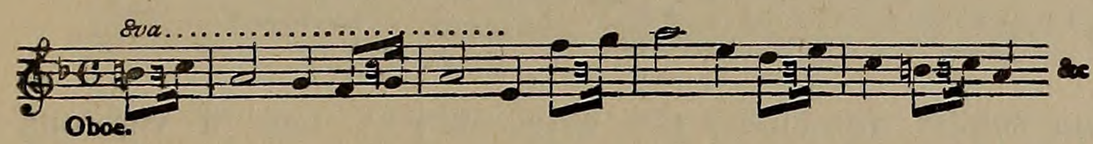
which is worked up to a climax breathing defiance and instinct with exuberance and pride of life—

No. 7.



Soon after this the composer plunges with zeal into the development section, and deals with the thematic material with rare mastership. His very strength begets terseness of expression. It begins with a phrase derived from bars 5 and 6 of the principal subject (No. 1) given out by the oboes, and subsequently becoming the subject of a *fugato*—

No. 8.



The solemnity of No. 4 is mingled with various statements of No. 1 and No. 5, and the recapitulation portion is soon reached, but it is rather a continuation of development than a bald repetition of principal themes. The skill with which No. 6 is used, and the recurrence of No. 7, now in D, will be noticed, as also the impressive way in which the opening bars of No. 1 are made to contribute to the dignity and significance of the conclusion.

The work was finished in 1880, and was performed for the first time, with the initial rendering of the composer's "Academic Overture," at a concert given by the Breslau Orchestral Society in January, 1881.

Violin Concerto No. 1, in G minor (Op. 26)

Max Bruch (1838)

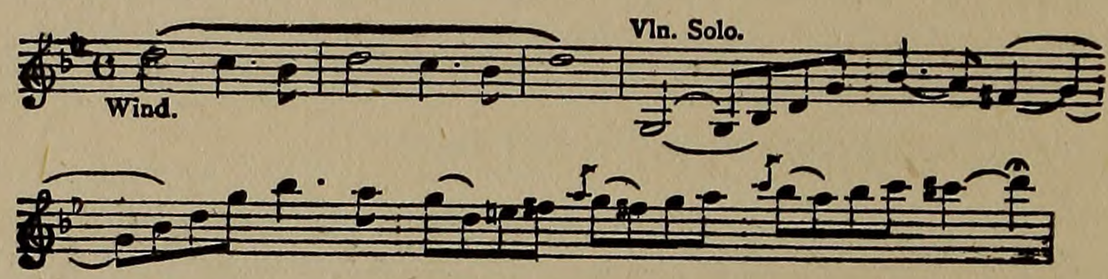
Solo Violin—Miss KATHLEEN PARLOW.

Allegro moderato—Adagio. Allegro.

Max Bruch has composed four violin concertos, but none has equalled in popularity his first production in this form, written for Dr. Joachim (to whom it is dedicated) between 1865 and 1867. It was first played in England by Dr. Joachim at one of the Crystal Palace Concerts in 1870, and is now ranked by the side of the great violin concertos of Beethoven, Mendelssohn, and Brahms. The popularity of the work is undoubtedly due to the beauty and expressiveness of its principal themes, particularly by the melodic charm of the slow movement, an exquisite expression of tender and pure sentiment.

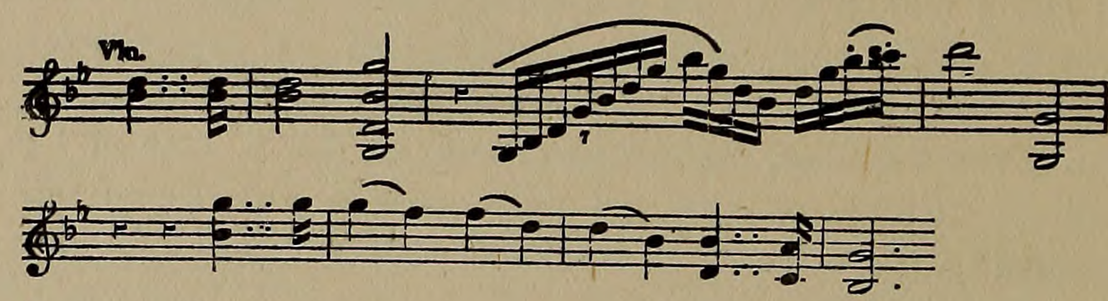
The work begins with an introductory dialogue between the orchestra and soloist, full of promise of what is to come—

No. 1.



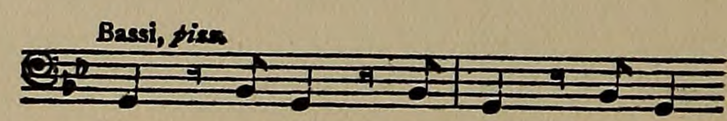
The soloist announces the chief subject, one of vigorous character—

No. 2.



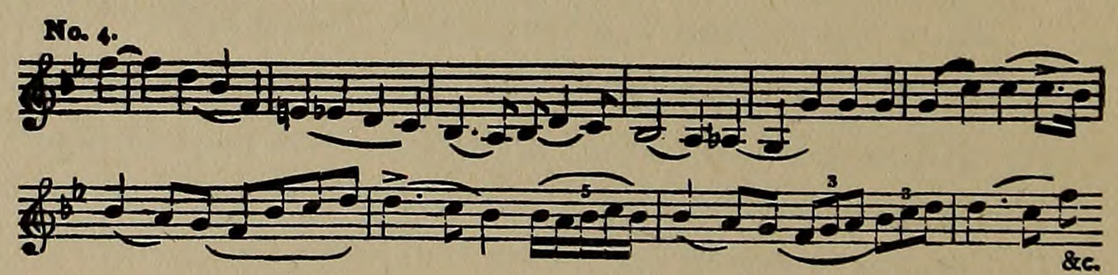
the strength of which is increased by the reiteration of a rhythmical figure in the bass—

No. 3.



Brief development of the principal first theme leads to the entrance of the second—

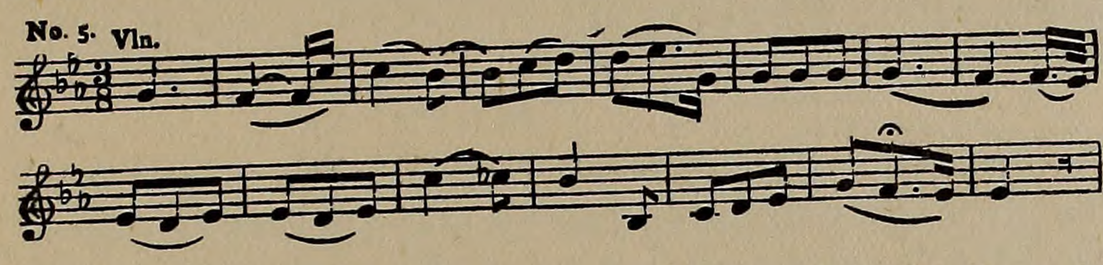
No. 4.



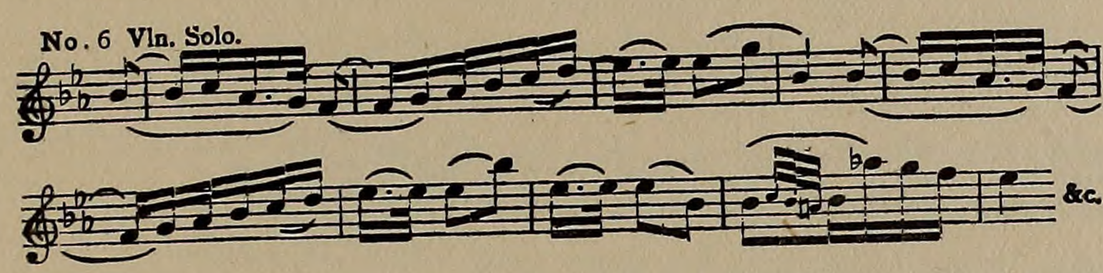
given out by the solo violin, accompanied by picturesque writing for the strings and wood-wind. When the second subject is taken up by the orchestra the soloist embroiders it with effective counterpoint. The subsequent development section is short, but contains brilliant passages for the solo violin. There is no recapitulation section, but after a climax a return is made to the Introduction, which leads without break into the

Adagio.

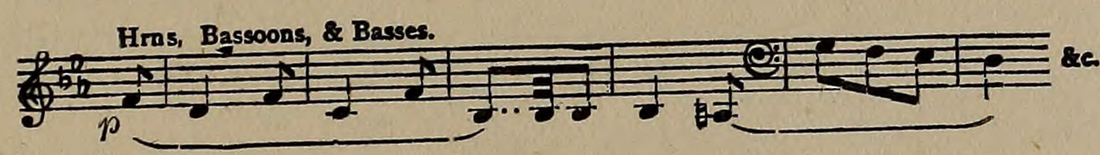
This is music that in truth may be left to tell its own tale, for it speaks with the eloquence of deep feeling. The first strain—



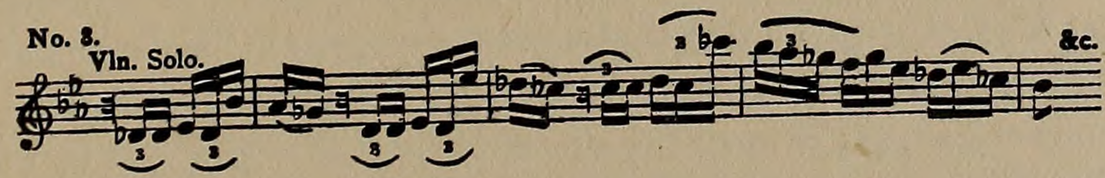
is followed by a sequel of almost greater beauty than its companion—



The second subject is presented by the horns, bassoons, and basses, ornamented by florid passages by the soloist—



The remainder of the movement consists of most effective treatment of the above material—expressive interweavings of themes and harmonies too eloquent to need description—albeit attention may be drawn to the beauty of the counter-theme played by the solo violin on one of the recurrences of No. 6—

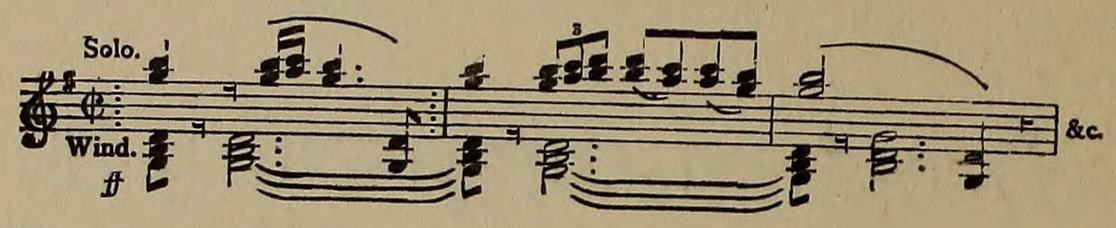


Finale: Allegro.

The *Finale* as now performed differs in sundry respects from that first written by the composer, the original having been shortened, with gain in strength and cohesiveness. It is

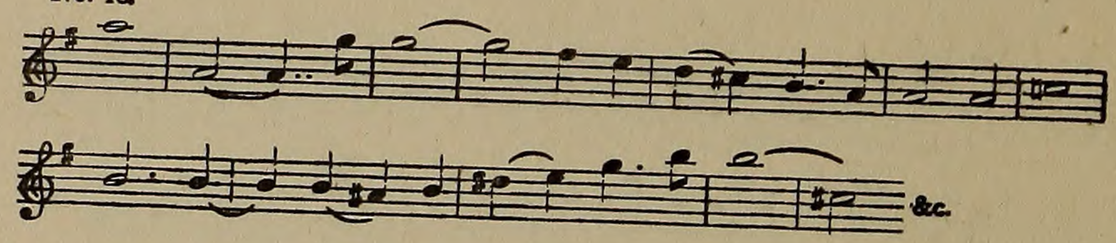
commenced by the orchestra with anticipations of the principal subject of vigorous and robust character—

No. 9.



This is first announced in its entirety by the soloist, and after its emphatic repetition by the orchestral instruments is succeeded by an episode in triplets, the strings subsequently giving out the dignified second theme—

No. 10.



After being accepted by the soloist, there ensues a short *Coda* concluding the first section of the movement. The development section is remarkable for clearness and terseness. The recapitulation does not begin with the principal theme, but with the second, and no fresh matter is introduced until the final *Coda* is reached, which contains a new figure that adds zest to the conclusion.

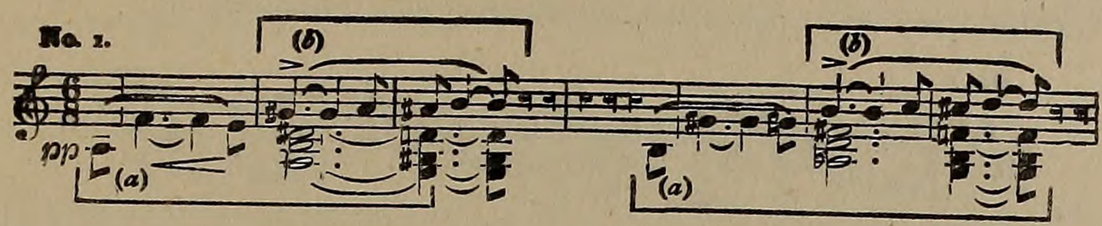
Prelude and Liebestod (*Tristan and Isolda*)

Wagner (1813-83)

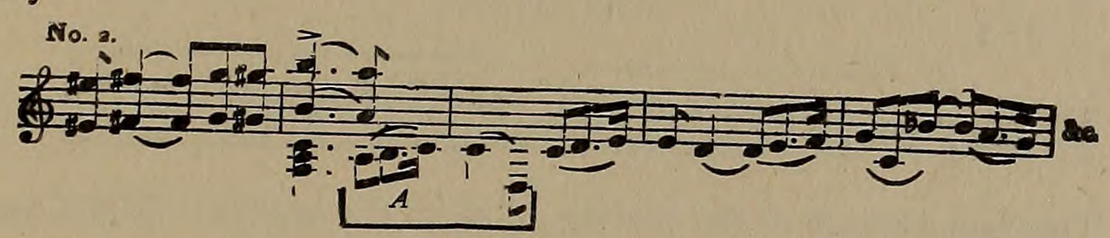
In none of his *libretti* has Wagner succeeded in infusing such palpitating vitality into legendary lore as in his treatment of the story of Sir Tristram and Isond. To witness this great music-drama is to span the centuries, and to feel the pulse of life beating anew in characters enveloped by the mists of time. The Prelude epitomizes the intensity and the hopelessness of the passion of the lovers; the Liebestod expresses its imperishableness. Hence the combination of these numbers is said to indicate the reunion of the unhappy pair after death—

an idea poetically suggested in the legend by the rose and the vine, planted by King Mark on the tomb, entwining so closely that they could not be separated.

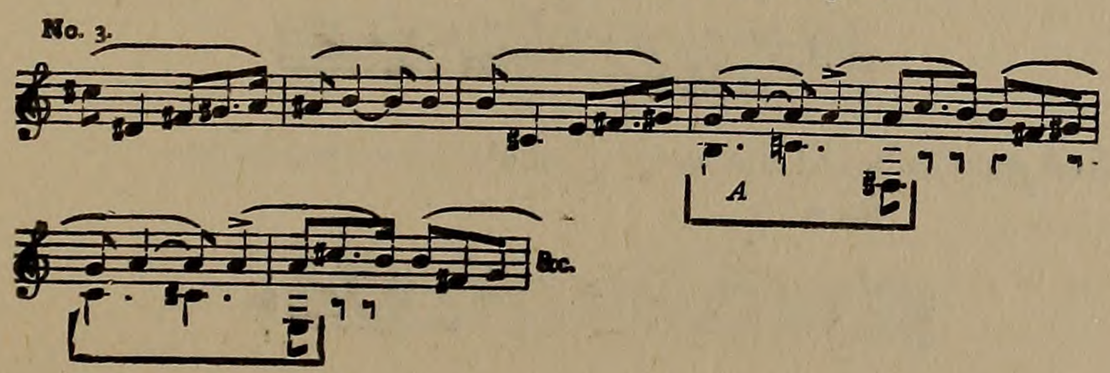
The thematic material of the Prelude and Liebestod is taken entirely from the music-drama. The principal *motif* of the work—



is twofold. The notes in bracket "*a*" typify Tristan's mental and physical sufferings consequent on his passion, and those in bracket "*b*" Isolda's love-yearning. This dual *motif* opens the Prelude, and after its repetition there is a pause. Then the first violins whisper the last two notes, which are taken up with increased poignancy by the wood-wind and succeeded by the complete phrase, slightly extended, and given out with strong accentuation. It is immediately followed by—

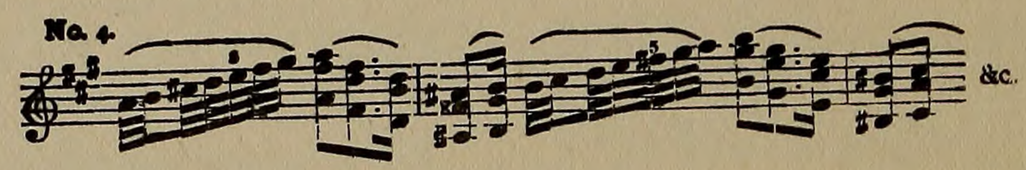


—the portion in bracket "*a*" being called the love-glance theme, first heard in the drama when Isolda sees Tristan on board the ship. Its expressiveness is deepened by its being announced by the 'celli, and by its subsequent treatment in combination with the love-theme (No. 1). Presently *Animando* is written in the score, and the wood-wind begins—



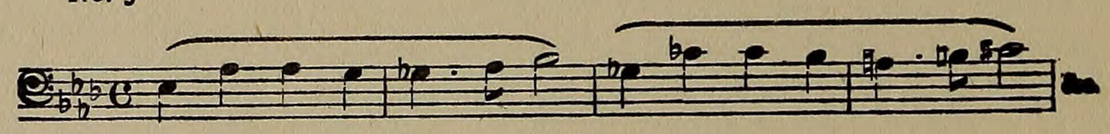
The upper part of this is associated with Tristan's desire for Isolda and his despair in the third act, as he lies helpless, recovering from his wound, and impatient for her arrival. The under notes in bracket "*a*," which are stated by the bass clarinet, bassoon, and bass strings, form the death-*motif*. From this point the music gathers energy until a climax is commenced with the upward-rushing scale-passage—

No. 4.



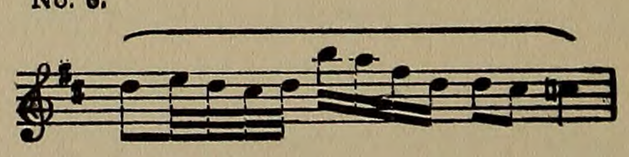
which in the first act accompanies the lovers' declaration of their mutual feelings when they have drunk the love-potion. This climax having reached its consummation, there ensues a rapid *diminuendo*, and the *motif* of the love-glance becomes prominent. Shortly afterwards the music subsides to *pianissimo*, and ultimately nothing is heard but the muttering of the 'celli and double-basses which immediately precedes the raising of the curtain. To-day it is directly followed by the clarinet giving out the melody of the Liebestod—

No. 5



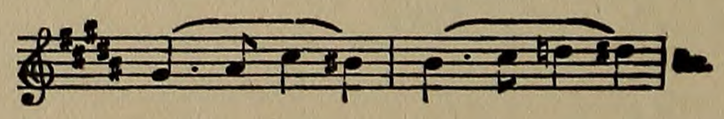
This is a version of the phrase allied to the words "Might we then together die, each the other's own for aye," sung by Tristan in the love-duet in the second act. As Isolda sings her death-song, very significant use is made of what is known as Wagner's slow turn, which also plays a prominent part in the garden scene—

No. 6.



And soon is heard the *motif* of Isolda's love-yearning—

No. 7.



The emotional intensity increasing, we come to the passionate figure—

No. 8.

which is reiterated in a manner that suggests extraordinary excitement, until it seems to become almost superhuman in the passage—

No. 9.

as Isolda utters her last words, and sinks lifeless on the body of her lover. Four bars later is heard *pianissimo* the *motif* of Isolda's love-yearning (No. 1 "*b*"), which merges into the softly sounded final chords, as though the dominating desire of her soul had passed with it into the infinite.

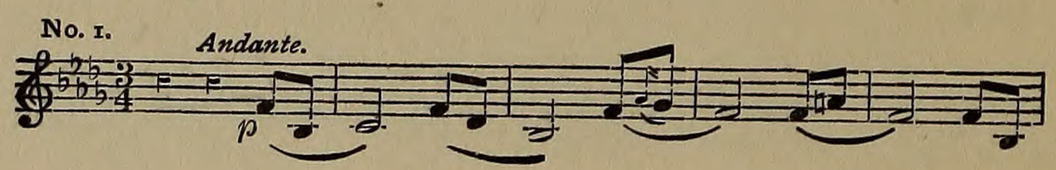
INTERVAL.

VIOLIN SOLOS—

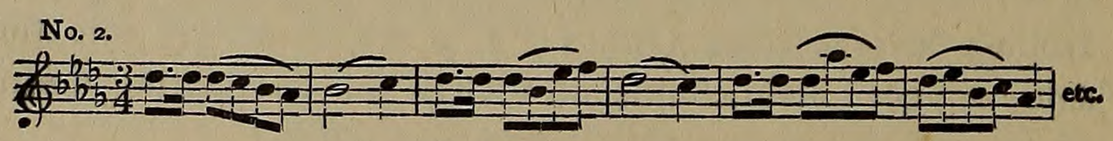
(*a*) Sérénade Mélancolique *Tchaikovsky* (1840-93)
(*b*) Moto Perpetuo - *Paganini* (1784-1840)

MISS KATHLEEN PARLOW.

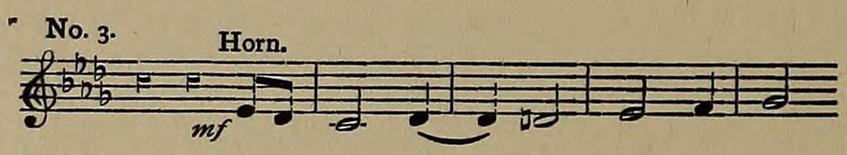
(*a*) This piece, which was written in 1875, is based on four themes. The first, given out by the solo-instrument after a short introduction, will be sufficiently indicated by quotation of its opening bars—



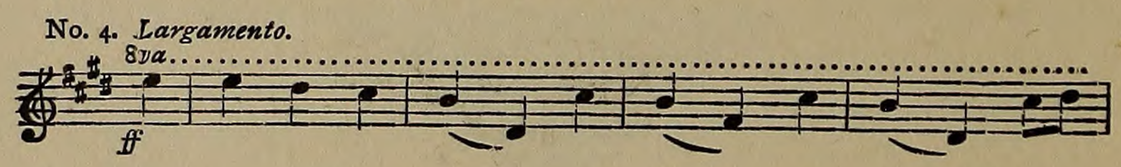
An accessory melody, the character of which is unmistakably Russian, follows—



Development of these subjects (which includes a much more assertive version of No. 1) leads to a middle section in which the two remaining themes appear. The first of these is eager, agitated, and insistent—



The second is broad, joyous, and exultant—



Its energy, however, is short-lived, and the piece ends in the spirit in which it began.

(*b*) This work—by the famous and eccentric virtuoso and composer who lived from 1784 to 1840—is a notable example of a form of piece that might be ended at any moment, but continues until the performer's staying power is as greatly admired as the brilliancy of the execution, or the music.

Symphony No. 7, in A (Op. 92) - - *Beethoven*
(1770-1827)

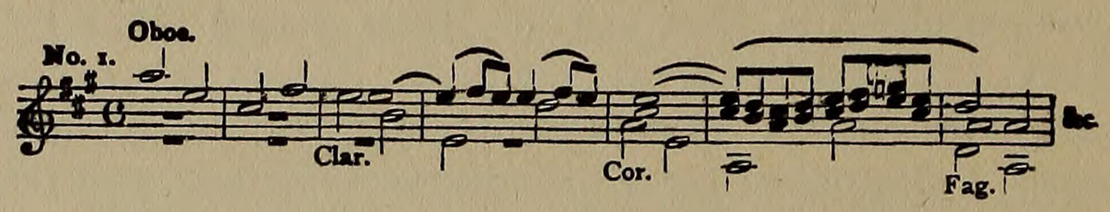
Introduction, leading to Vivace.
Allegretto.
Scherzo and Trio.
Finale.

Many interesting associations in the career of Beethoven cling round this Symphony. Its predecessor, the "Pastoral," was completed in 1808, and four years elapsed before the work performed to-day was finished. During this period Beethoven's genius seems to have broadened in its grasp of mood, and acquired greater subtlety of expression, and the full force of this advance is observable in the Seventh Symphony.

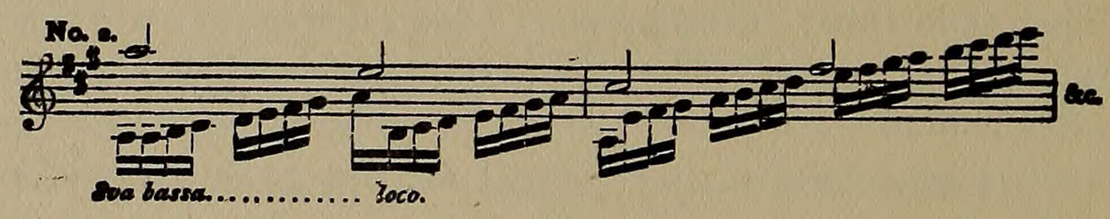
Of the influences which conduced to this may be mentioned the breaking off his engagement to the Countess Theresa in 1810; his subsequent admiration in the same year for Bettina von Arnim; the sympathetic criticism from Hoffmann of the C minor Symphony (which must have been a novel experience to Beethoven); and the genial society by which he was surrounded at Teplitz, a watering-place about fifty miles from Prague whither the composer went in the autumn of 1811 for his holiday, or, more strictly speaking, to give, as was his custom, his imagination rein as he perambulated the countryside, notebook in hand, and humming as he went. Here, to quote Sir George Grove, "he seems to have enjoyed himself thoroughly. Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Becke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too." It is easy to imagine the flow of soul and wit that would pass amidst such a company, and no little of its humours are probably reflected in the Symphony then being written by Beethoven. Be this as it may, humanity is its keynote, and its pulse beats in consonance with the deepest thoughts and wildest joys of life's experiences.

Introduction and Vivace.

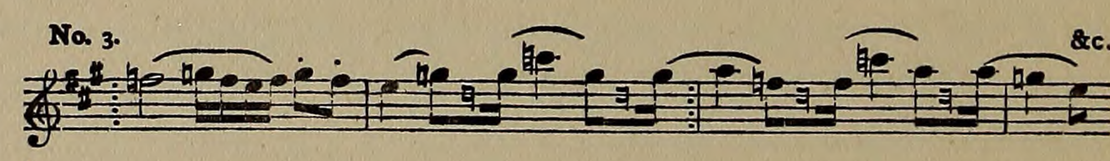
The Symphony opens with an Introduction which in significance and importance surpasses all others by Beethoven. Its first bars indicate the romantic character of the work. Between sharply delivered chords by the full orchestra the oboes, and subsequently the clarinets, drop out the following theme—



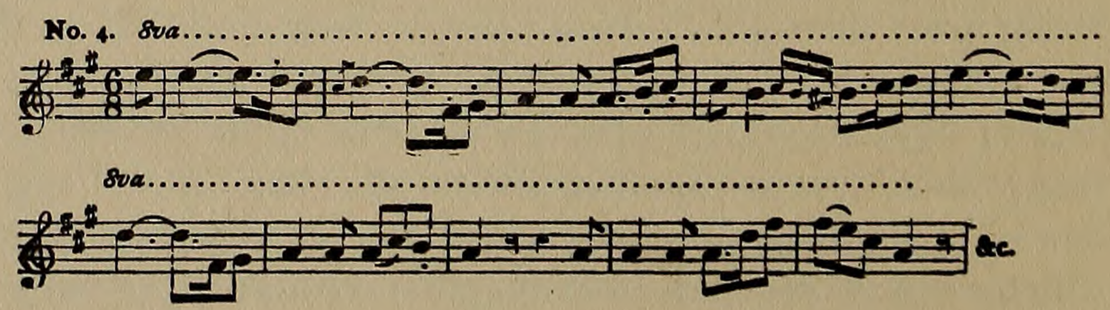
which is succeeded by a series of uprising scale-passages that have happily been compared to a stately flight of steps to a noble edifice—



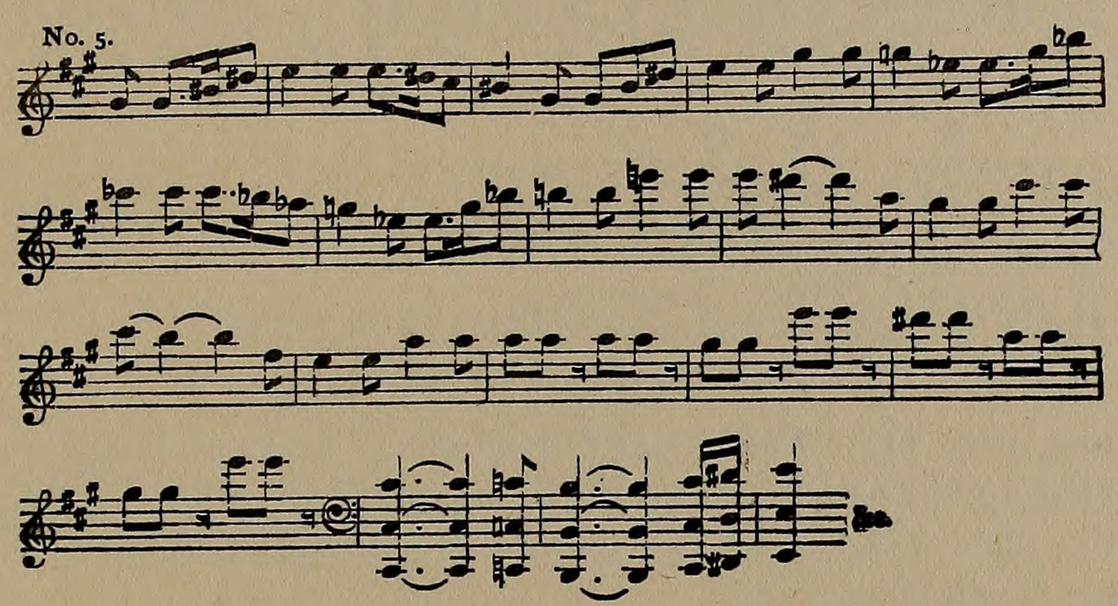
Intermingled with them is the theme No. 1, until the wood-wind give out a captivating march-tune, subsequently restated by the strings—



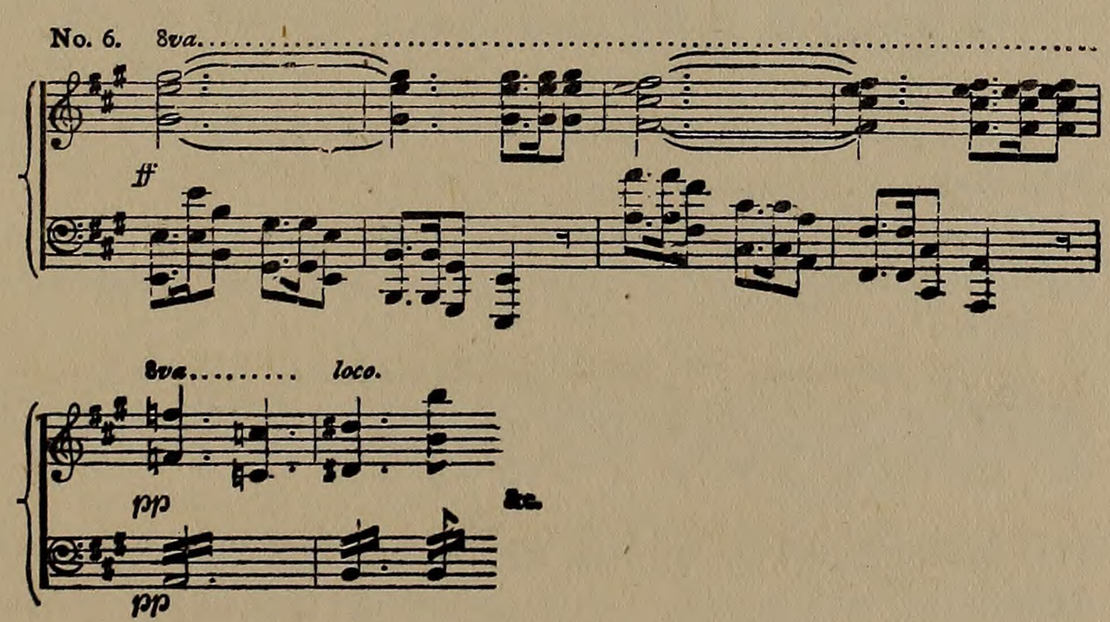
Anon the scale-passages return, likewise the march No. 3, and so progress is made until expectation is excited by the music being reduced to a reiterated note. This presently gives the rhythm of the first subject of the *Vivace*, which dances in on the wood-wind, the very spirit of irresponsible gaiety—



and soon dominates the entire orchestra. So fully occupied is the composer with this theme that it is some little time before he suffers the second subject to make its appearance, and then it is announced softly by the strings—

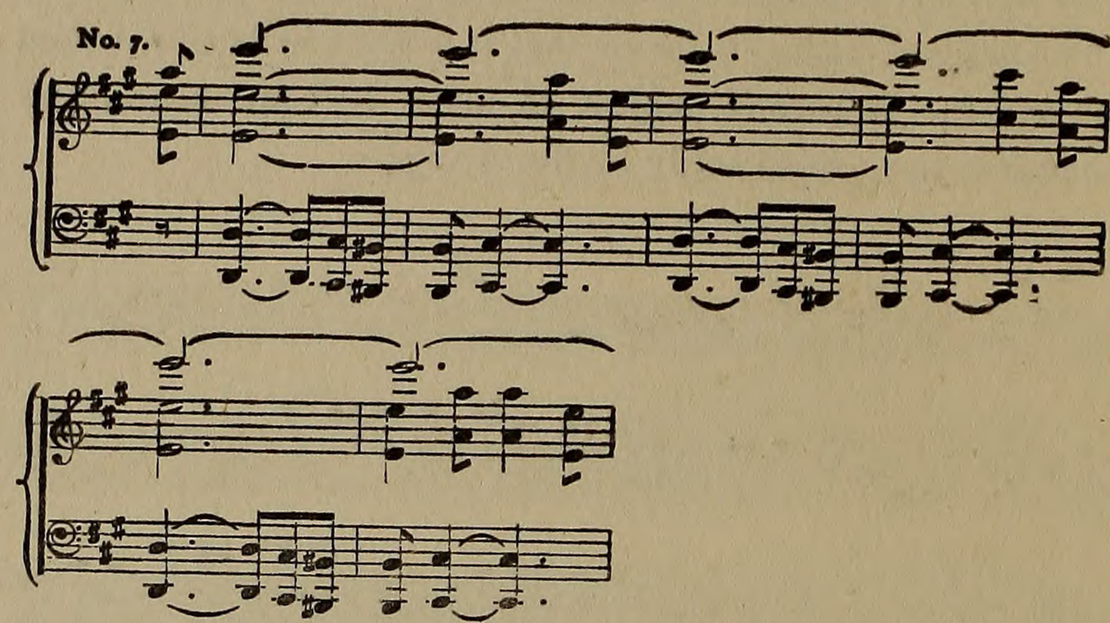


After the introduction of a brief episode the exposition section ends, and the transition to the development portion is achieved in a striking manner by two bars of notes in unison in which the strings and wood-wind would seem to threaten each other. The working-out section is full of significant sentences that arrest attention and stir the imagination. Amongst such may be noted—



and

No. 7.

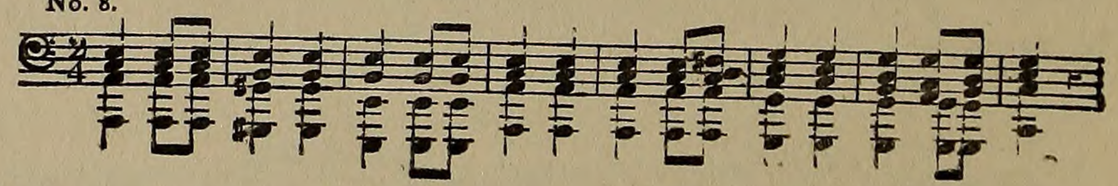


the latter suggesting restrained power as of some immense pent-up force of Nature. Further comment is unnecessary, the themes being treated with such clearness that he who hears will understand.

Allegretto.

The suggestive power of rhythm is nowhere more expressively shown by Beethoven than in the chief subject of this number. The persistent pulse seems as the inexorable march of time, and, combined with the deep sentiment of the melody, impresses itself on the memory as the mystic words of some oracle—

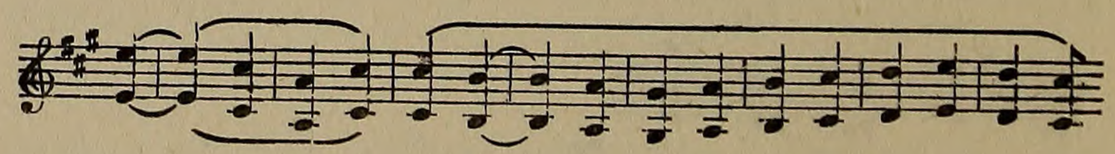
No. 8.



Its continuation is yet more appealing, and gravity reigns supreme.

The second subject provides a fine contrast with its typical Beethoven melody, given out by the clarinets and bassoons—

No. 9.



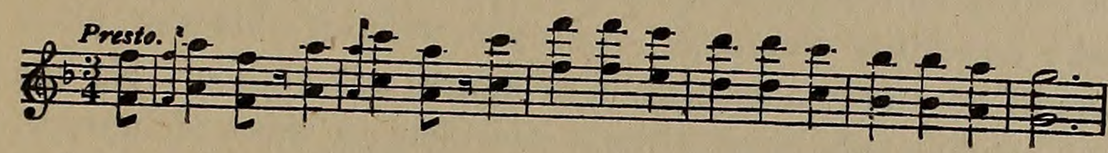
It is accompanied by triplets from the strings, which, after a descending scale-passage, repeat a semiquaver figure against

the theme, passionately restated by the wood-wind. This leads to the development of a *fugato*, but the mood passes as a storm on a summer's day, and the beautiful movement ends with a *Coda* based on fragments of the principal subject.

Scherzo.

This begins *Presto* with—

No. 10.

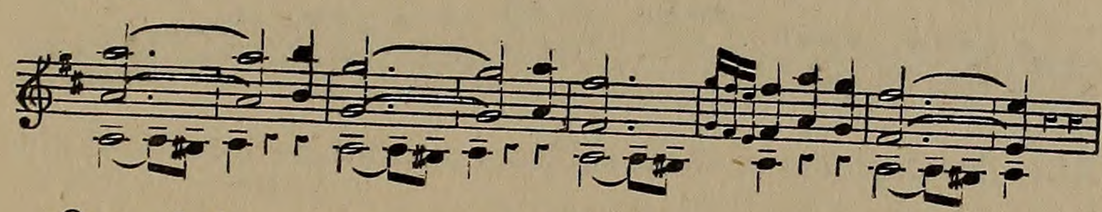


and its treatment increases its natural vivacity. It is carried on with unflagging animation, the strings now and again seeming to lash the wood-wind to greater and greater energy. Presently a second theme is heard, derived from a Pilgrims' hymn of Lower Austria—

No. 11.

which subsequently is delightfully combined as follows—

No. 12.



One of the most remarkable features of the movement is the expectancy excited by the preparation for the usual return of the principal subject, but the boldness of the modulation and the sharp changes from *ff* to *pp*, and *vice versa*, all contribute to give an impression of rough humour and exuberant virility.

Allegro con Brio.

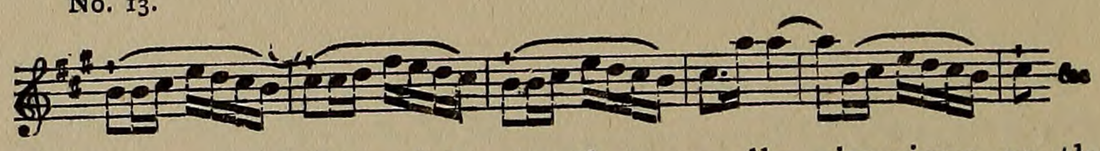
Concerning this movement Mr. Weingartner writes*: "This is one of the strangest pieces that Beethoven has written. The themes in themselves are anything but beautiful: indeed they are almost insignificant. Small variety in the rhythm, no trace of polyphony or modulation such as every composer can produce, and yet this extraordinary effect, which cannot be compared with that of any other piece. It is an

*"On the Performance of Beethoven's Symphonies" (Breitkopf & Härtel).

unexampled bacchanalian orgy! To reproduce it faithfully is, in my opinion, one of the greatest tasks of the conductor—not, indeed, in its technical, but in its spiritual bearing. To arouse the superabundance of energy, of strength, and of unrestrained jubilation in all the players, to sustain it and increase it irresistibly right to the end, demands a degree of devotion and objectivity which is both physically and mentally extremely exacting. And yet without this the piece would be simply a succession of figures and chords. No one can conduct this piece without sacrificing a piece of himself. I grant that this may be said of all true music, but, in my opinion, it is quite specially true of this unique movement."

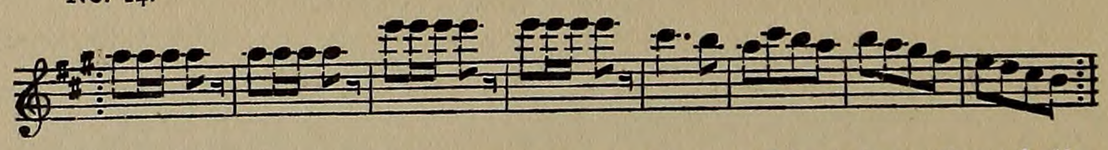
The movement opens with four introductory bars of an emphatic nature. Then the violins give out the principal theme:

No. 13.



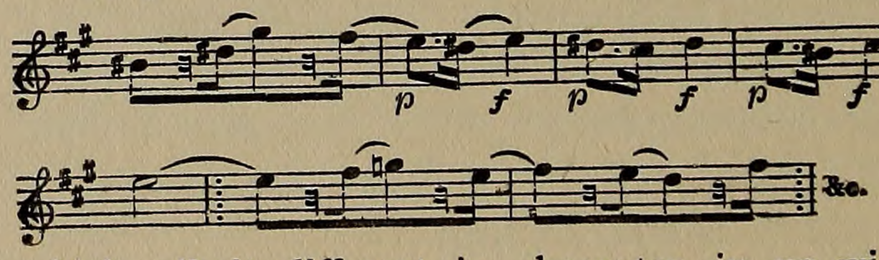
which is soon followed by another equally vivacious on the wood-wind—

No. 14.



After development of these subjects in combination, the violins announce the second theme—

No. 15.



which, albeit different in character, in no wise diminishes the prevailing vivacity; rather does it infuse fresh vigour by the strong accentuation on the weak beat of the bar. With the above thematic material the composer seems to revel in the highest of spirits. Even when the *Coda* is reached he appears to make a fresh effort and to be determined to show the inexhaustibleness of his resource and energy, the music increasing in verve as the end approaches.

QUEEN'S HALL, LANGHAM PLACE, W.

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Monday, November 23rd, 1908, at 8 p.m.

OVERTURE AND VENUSBERG MUSIC (*Tannhäuser*) - *Wagner*

SYMPHONIC POEM - Till Eulenspiegel - - *Strauss*

PIANOFORTE CONCERTO in B flat - - - *Brahms*

Solo Pianoforte—MISS FANNY DAVIES.

SYMPHONY No. 8 - - - - - *Glazounow*

Conductor - Dr. HANS RICHTER.

Monday, December 7th, 1908, at 8 p.m.

OVERTURE - - Hebrides - - *Mendelssohn*

NEW SYMPHONY - - - - - *Elgar*

(*First Performance in London.*)

SCOTTISH FANTASIA for Violin and Orchestra - *Max Bruch*

Solo Violin—EFREM ZIMBALIST.

OVERTURE - - Carneval Romain - - *Berlioz*

Conductor - Dr. HANS RICHTER.

Monday, February 15th, 1909, at 8 p.m.

NEW CHORAL WORK "The Annunciation" - *Alick Maclean*

(*First performance.*)

SYMPHONY No. 9, in D minor ("The Choral"), Op. 125 *Beethoven*

Soloists—

MISS AGNES NICHOLLS, MR. PHILIP BROZEL,

MISS EDNA THORNTON, MR. ROBERT BURNETT

THE SHEFFIELD CHOIR.

Conductor - Dr. HANS RICHTER.

Tickets for this Concert - 10/6, 7/6, 5/-, 3/-, 2/-.

PROGRAMMES—Continued.

Monday, March 1st, 1909, at 8 p.m.

OVERTURE - - Benvenuto Cellini - - *Berlioz*

NEW SCENA for Baritone—
" The Ballad of the Bird-bride " (*Eskimo*) *W. H. Bell*
(*First performance.*)
Soloist—MR. CHARLES W. CLARK.

SYMPHONIC POEM - Don Juan - - *R. Strauss*

SCENA " Où donc cacher la honte ? " (*Euryanthe*) - *Weber*

SYMPHONY No. 3, in E flat (" Eroica ") - - *Beethoven*

Conductor - Dr. HANS RICHTER.

Monday, March 22nd, 1909, at 8 p.m.

OVERTURE - - Im Frühling - - *Goldmark*

PIANOFORTE CONCERTO in G major (No. 453, Köchel) *Mozart*
Solo Pianoforte—MR. LEONARD BORWICK.

VARIATIONS ON AN ORIGINAL THEME - - - *Parry*

PIANO SOLOS - (*a*) Organ Fugue - - - *Bach*
(*b*) Rhapsody - - *Dohnanyi*

SYMPHONY No. 1, in C minor - - - - *Brahms*

Conductor - Dr. HANS RICHTER.

Saturday, April 17th, 1909, at 3 p.m.

SYMPHONIC POEM - Tod und Verklärung - *R. Strauss*

PIANOFORTE CONCERTO in A minor - - - *Grieg*
Solo Pianoforte—MADAME OLGA SAMAROFF.

SCHERZO - - - - - - *Stojowski*

PIANO SOLOS - - - - - -

SYMPHONY No. 5, in E minor - - - - *Tchaikovsky*

Conductor - M. EMIL MLYNARSKI.

Saturday, May 1st, 1909, at 3 p.m.

OVERTURE - - Leonora No. 3 - - *Beethoven*

SYMPHONY No. 9, in C minor - - - - *Haydn*
(Edition, Breitkopf & Härtel.)

VARIATIONS on a Theme by Haydn - - - *Brahms*

SYMPHONY No. 4 - - - - - *Tchaikovsky*

Conductor - M. WASSILI SAFONOFF.

PROGRAMMES—Continued.

Saturday, May 8th, 1909, at 3 p.m.

OVERTURE - - Romeo and Juliet - - *Tchaikovsky*

SYMPHONY No. 2, in C minor - - - - *Bruchner*

VIOLONCELLO CONCERTO - - - - *Raff*

Solo Violoncello—MR. B. PATTERSON PARKER.

TRAUERMARSCH (*Götterdämmerung*) - - - *Wagner*

HUNGARIAN RHAPSODY - - - - *Liszt*

Conductor - Herr ARTHUR NIKISCH.

Thursday, May 20th, 1909, at 3 p.m.

OVERTURE - - Egmont - - *Beethoven*

VIOLIN CONCERTO - - - - - *Brahms*

Solo Violin - HERR EDGAR WOOLGANDT.

SYMPHONIC POEM - - Siena - - - *Dyson*

SYMPHONY No. 5, in C minor - - - *Beethoven*

Conductor - Herr ARTHUR NIKISCH.

Thursday, May 27th, 1909, at 3 p.m.

OVERTURE - - Oberon - - *Weber*

SYMPHONY - - Manfred - - *Tchaikovsky*

SONGS, with Orchestra - - - -

Vocalist - MISS ELENA GERHARDT.

WALDWEBEN (Forest Murmurs) (*Siegfried*) - - *Wagner*

SONGS - - - - - -

OVERTURE - - Tannhäuser - - *Wagner*

Conductor - Herr ARTHUR NIKISCH.

(These Programmes are subject to slight alteration.)

TICKETS—Reserved, 7/6 and 5/- ; Unreserved, 2/6 and 1/-.

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Every SUNDAY AFTERNOON at 3.30 until April 4th, 1909.
(Sunday, December 27th, excepted.)

THE LONDON CHORAL SOCIETY'S CONCERTS,
QUEEN'S HALL: DECEMBER 2nd, 1908; FEBRUARY 3rd,
MARCH 24th, MAY 17th, 1909; 8 p.m.

PLAYGOERS' FUND CONCERT, HIS MAJESTY'S THEATRE,
NOVEMBER 15th, 7.30 p.m.

MISCHA ELMAN'S FAREWELL CONCERT,
QUEEN'S HALL, NOVEMBER 25th, 8 p.m.

MR. ARTHUR BROADLEY'S CONCERT, ST. JAMES'S HALL,
NOVEMBER 27th, 8 p.m.

CLASSICAL CONCERT SOCIETY'S CONCERT,
QUEEN'S HALL, DECEMBER 9th, 8 p.m.

INCORPORATED SOCIETY OF MUSICIANS' CONCERT,
QUEEN'S HALL, DECEMBER 31st, 8 p.m.

MISS JENNY MEID'S CONCERT, ST. JAMES'S HALL,
FEBRUARY 24th, 1909.

MR. PERCY HARRISON'S TOUR.

Conductor - HERR ARTHUR NIKISCH.

MARCH	8.	BIRMINGHAM.	MARCH	15.	ABERDEEN.
,,	9.	MANCHESTER.	,,	16.	GLASGOW.
,,	10.	LIVERPOOL.	,,	17.	LEEDS.
,,	11.	SUNDERLAND.	,,	18.	BRADFORD.
,,	12.	NEWCASTLE.	,,	19.	SHEFFIELD.
,,	13.	EDINBURGH.			

M. SERGIUS KUSSEWITZKY'S CONCERTS, QUEEN'S HALL,
MAY 11th, 3 p.m.; MAY 25th, 8 p.m.

NEWCASTLE FESTIVAL, OCTOBER, 1909.

London Symphony Orchestra, Ltd., Library.

The Library of the London Symphony Orchestra contains the following works, some of which have been generously presented, and the Directors venture to hope this list may be enlarged by those interested in the organization :—

OVERTURES.

COMPOSER.	TITLE.	PRESENTED BY
Beethoven	Coriolan	A. K. S.
,,	Die Weihe des Hauses	Miss Hambleton.
,,	Fidelio	Phillip Lewis.
,,	Leonora No. 1	Miss G. Mason.
,,	Leonora No. 3	D. S. Wood.
,,	Prometheus	Philip Lewis.
,,	Egmont	W. E. Churcher.
Bennett	The Naïades	G. F. Smith.
Berlioz	Benvenuto Cellini	E. Y.
,,	Carneval Romain	J. L. Fonteyne.
Brahms	Academic	Miss Ferguson.
,,	Tragic	,, ,,
Dvorák	Carneval	Miss Oxford.
,,	In der Natur	Lambert & Hale.
Elgar	In the South	The Orchestra.
Glazounow	Solennelle	Walker, Brandon, & Co.
Grieg	In Autumn	The Orchestra.
Humperdinck	Hänsel und Gretel	E. H. Hann.
MacCunn	Land of the Mountain and Flood	H. W. Hollis.
Mackenzie	Britannia	Joseph Williams, Ltd.
,,	Cricket on the Hearth	Sir Alexander Mackenzie.
Mendelssohn	Fingalls Cave	Philip Lewis.
,,	Midsummer-Night's Dream	Mrs. C. J. Woodhouse.
,,	Ruy Blas	Miss I. G. Hambleton.
Mozart	Die Zauberflöte	Arthur W. Payne.
,,	Figaro	Mrs. J. Woodhouse.
Nicolai	Merry Wives of Windsor	Albert Bragg.
Rossini	William Tell	Lambert & Hale.
Schumann	Manfred	Mrs. Ellis Roberts.
Smetana	Die Verkaufte Braut	C. A. Crabb.
Sullivan	Memoriam	A. C. Norman.
Tchaikovsky	Eugène Onegin	Mrs. Theodore Rosenberg.
,,	Francesca da Rimini	A. C. Boult.
,,	Hamlet	Mrs. Frank Dawes.
,,	L'Orage	Mrs. Theodore Rosenberg.
,,	Romeo and Juliet	Mrs. Frank Dawes.
,,	"1812"	Mrs. W. Sutton.
,,	Solennelle	Walker, Brandon & Co.
Wagner	Die Meistersinger	A. C. Norman.
,,	Eine Faust	T. Morrison.
,,	Flying Dutchman	A. C. Norman.
,,	Rienzi	Mrs. T. Morrison.
,,	Tannhäuser	Ch. Woodhouse.
Weber	Der Freischütz	Horace Ralph.
,,	Euryanthe	,, ,,
,,	Oberon	,, ,,

SYMPHONIES.

Beethoven	Nos. 1, 2, 8	Mrs. A. W. Payne.
,,	No. 3 (Eroica)	J. Schroeder.
,,	No. 4	Mrs. A. Rowarth.
,,	No. 5 (C minor)	Howard Talbot.
,,	No. 6 (Pastoral)	A. E. Brain.
,,	No. 7	H. Lapsley.
,,	No. 9 (Choral)	Oskar Borsdorf.

London Symphony Orchestra, Ltd., Library—Continued.

COMPOSER.	TITLE.	PRESENTED BY
Brahms	No. 1	The Orchestra.
"	No. 2	Charles Williams.
"	No. 3	" "
"	No. 4	" R. C.
Dvorák	No. 5 (New World)	B. P. Parker.
Glazounov	No. 6	Baron d'Erlanger.
Haydn	Symphony in G (No. 13)	Mrs. Theodore Rosenberg.
"	The Oxford	W. H. Eayres.
Mendelssohn	Italian	Philip Lewis.
"	The Scotch	E. W. Hinchliff.
Mozart	E flat	M. Gomez.
"	G minor	W. H. Eayres.
Schubert	C major	Dr. Hans Richter.
"	"Unfinished"	Philip Lewis.
Schumann	No. 1 in B flat	W. E. Churcher.
"	No. 2 in D	E. Y.
Tchaikovsky	No. 3	Mrs. Theodore Rosenberg.
"	No. 4	André Messager.
"	No. 5	Arthur W. Payne.
"	No. 6	A. C. Norman.
"	Manfred	O. Kling.
	CONCERTOS.	
Bach	Brandenburg No. 3	A. K. S.
"	" No. 4, in G	Mrs. J. Solomon.
Beethoven	Violin Concerto	W. Sutton.
Max Bruch	Violin Concerto (G minor)	"
d'Erlanger	Violin Concerto	Baron d'Erlanger.
"	Andante Symphonique	" "
Grieg	Concerto in A minor	Mrs. Theodore Rosenberg.
Mendelssohn	Violin Concerto	W. Sutton.
	MISCELLANEOUS.	
Berlioz	Menuet des Follets, Danse des Sylphes, Marche Hongroise (*Faust*)	J. Wilcocke.
"	Love Scene (*Romeo and Juliet*)	Dr. Hans Richter.
"	Scherzo (Queen Mab) " "	" "
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